

**Recommendations of Tanzbüro Berlin, TanzRaumBerlin Netzwerk und
Zeitgenössischer Tanz Berlin e.V. regarding the Berlin funding system on the
occasion of the revision of "Allgemeine Anweisungen zur Förderung
privatrechtlich organisiertierter Theater und Theater-/Dance Groups in
Berlin" in 2018**

Material:

- Results of the Artists' Meetings I and II, convened by the working group
Perspektive des TanzRaumBerlin Netzwerks, on 12/03/2013 and 1/21/2014
- Results of the Artist Meetings I and II, convened by the Zeitgenössischer Tanz Berlin e.V.
and Tanzbüro Berlin on 11/10/2015 and 12/15/2015
- Results of the AG Fördersystem (Working period: April-September 2016)

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Berlin, March 1, 2017

Preamble

Art is not created as a "function for something". In order to develop and grow, art requires freedom, unrestricted space and freedom of movement to be able to both try and fail in the realm of experimental thinking. In the face of the postulated of the product and the premeditated, art cannot come up with something new, take a different direction, discover and rediscover paths. SEARCHING without a primary orientative purpose must also be possible in our time and vehicles are needed that promote and support art beyond the creation of concrete productions and exploitation thereof. Artists are not beggars; they always return an added value to society, provided that their work is recognized as part of the community and not degraded to mere decoration or background scenery. The support system and its production structures must allow as much continuity in artistic creation as possible without imposing production constraints and without criteria and external tasks being applied that are remote from the arts.

The status of the Berlin dance and performance scene

Dynamics of the scene

In the field of contemporary dance and performance, a large, lively scene with international appeal has developed in Berlin over the past 15 years. Numerous initiatives by groups and individual artists have led to the development of new performance and work locations (Dock 11/Eden***** Studios, HALLE TANZBÜHNE BERLIN, Radialsystem V, Milchhof, Studio LaborGras, ada - Studio and stage for contemporary dance, Uferstudios, Tatwerk Berlin, Lake Studios Berlin, Agora, Deck5, Flutgraben/Public in Private and many others). The already existing decentralized structure has expanded and branched off into various places with manifold functions, aesthetics and public circles. Some festivals with varying themes consolidated (Tanz im August, Tanznacht, Tanztage), while others had to be discontinued - despite their success. The influx of international artists continues, constantly stimulating and supporting new impulses for artistic events in Berlin. Berlin choreographers and companies are successfully touring nationally and internationally with their productions. Parallel to the establishment and profiling of well-known Berlin theatres and houses, various serial formats and platforms have been emerging for some time, which undermine or expand the production and exploitation logic of theatres. The choreographic practice increasingly includes arrangements beyond a formatting based on presentation, and deals intensively with processes, analyses and practices of relationships and structures constituted by action. Procedural works and experimental settings, which often take place beyond stage productions and whose formats break the logic of regular presentation, are of particular importance in choreographic practice.

The following recommendations of the Fördersystem 2018 working group aim at preserving and strengthening the existing diversity of the Berlin dance and performance scene in its flexibility and ability to transform into something new. In principle, sufficient funds for the production of art and a system appropriate to the artistic production processes are required for their distribution. Stable, functioning places of work and presentation are indispensable, enabling dance productions from the small to the large form, as well as a clear anchoring of dance in the Berlin cultural landscape.

Existing deficits

1. Established dancers and companies

There is a lack of sustainability in various funding areas. Especially when it comes to the "developed" dance creators and companies, there is no structural anchor in Berlin and a dance support concept is lacking. There is no institutional structure in dance open to artists; the multi-year support schemes (including concept funding), which alone make it possible to form a structure in dance, are insufficiently equipped and heavily overburdened.

A lack of perspectives hampers development opportunities for established artists and companies. In this way, Berlin trains successful dance artists, but under certain circumstances must also reckon with their emigration from the city. Berlin politicians have long been calling for a commitment to dance in the city and this remains an urgent issue.

2. Young talents

The young artists in dance have to fight their way through the "bottleneck" of initial support to be able to enter the support cycle at all: 5 entry-level grants, which were awarded in the current round of funding in the field of dance/performance for 2017, do not correspond to the number and potential of highly qualified applicants by far, particularly since the group not only includes the university graduates - in particular in the Hochschulübergreifenden Zentrum Tanz Berlin - but also crossover and returning artists. The funding amounts of € 8,000 per scholarship lead to underfunded presentations within the framework of initial funding. Clearly, there's a need to increase and scale the introductory funding.

3. Continuity

The vehicles for dance funding in Berlin (introductory, individual project and basic funding) are mainly aimed at project work with subsequent presentation; research phases and continuous artistic work are not covered.

The introduction of working and research scholarships for the performing arts in 2014/15 made research phases possible for the scholarship recipients and alleviated the situation. Previously, dance scholarships, which unfortunately were not increased for specific disciplines but were supplemented in the new work and research scholarships for the performing arts, could only be funded artistic research work on a very narrow basis. However, the possibility of continuous artistic work must not only be tied to the random lucky chance of a one-off scholarship, but should at the latest be provided for structurally from the provision of basic funding.

The special need for continuous work in dance has not yet been met within the framework of basic support. We therefore recommend a basic support model adapted to the work practice of dance creators in its structure, which is awarded by a separate dance jury. In this basic funding model, continuous rehearsal work, production development, resumption and touring are to be part of the funding in future. The basic support for dance is to be awarded for terms of 2 and 4 years.

The rule that projects are only funded until their premiere also proves to be fundamentally worth questioning. Usually, due to financial reasons, only 2-4 performances can be performed, which results in a lack of visibility and a disproportion between production effort and presentation, and also excludes the further development of productions.

Beyond the newly designed basic funding, dance artists lack a permeable support scheme that enables them, at every point in their "career" or of their reputation, to achieve even short-term works, open formats and experimental settings beyond the format or under the auspices of the "big



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stage" logic. This specific practice should be tackled with a new support scheme, namely, field funding.

4. Choreographic centers: presentation, production spaces and platforms

Dance infrastructure is based almost exclusively on private-sector initiatives, which make spaces available for dance with great commitment and willingness to take risks. Apart from artistically autonomous companies such as Staatsballett Berlin, Sasha Waltz&Guests and cie. toula limnaios, there is no institutionally supported structure for the dance scene that's available for the large number of independent companies and choreographers. Since only few of the institutionally sponsored theatres include dance in their profile, the pressure is growing on the existing locations to compensate for the lacking performance locations in Berlin, beyond the production area and their function as "incubators". In order to ease this tension, dance urgently needs an institutional anchor in the city. (Also see point 1)

In view of the artistic practice of exchange, collaboration, joint research and experimental formats described above, there is a lack of flexibly accessible presentation venues and platforms, as well as affordable production or mixed-use areas.

A dance venue that conceptually deals with the current working and organizational practices of the Berlin dance scene and ultimately offers an appropriate presentation framework for the dance scene's output in order to reach a larger audience in its diversity as well as to offer a real foundation for Berlin choreographers is long overdue.

We recommend a separate support fund for the performance and production locations and choreographic centers that exist in dance that goes well beyond the funding of dance as an art form and the classical funding of the performing arts venues. The increasingly blurred boundaries between production and performance/presentation in dance create audience situations and interactions that can no longer be measured in terms of visitor numbers, occupancy or event numbers, but rather require new criteria. Choreographic centers should be funded for periods of 1, 2 or 4 years.

With respect to workspaces, the locations that are mainly supported by the private sector are far from capable in meeting overall demand without funding. Ongoing investment, operating and personnel costs are usually borne by the operators alone through rentals. This results in relatively high workspace costs for choreographers and dancers. In the course of gentrification, free space is constantly dwindling and spontaneous, inexpensive alternative solutions no longer exist. The possibility for continuous artistic work must therefore be systematically achieved - by targeted subsidizing of existing, sustainable space offers and securing new spaces for dance in the long term. There is a need for long-term, secured spaces (from fully equipped dance rehearsal rooms to improvised spaces) with different price levels, so that even unsupported artists have access.

The Berlin support system

The three-tier support system that has existed in Berlin to date (initial and individual project funding, two-year basic and venue funding and four-year concept funding, plus further education scholarships/small dance scholarships) has been expanded over the last two years with the return of cross-discipline funding and the co-financing fund. In 2016, more limited dance scholarships were integrated into larger research scholarships for the performing arts as a whole. In addition, dance projects can also apply for interdisciplinary funding for smaller & larger series in the interdisciplinary funding of artistic and cultural projects. The Berlin support system can still meet most requirements today as a flexible and transparent system, both on the lower and higher ends, including additional adaptations and additions that react to changing artistic practice. The problem lies not in the system, but in the considerable underfunding of the funding levels.

Above all, this makes the existing model only rudimentarily applicable, and the competitive pressure within the artistic community is increasing enormously. But an exciting arts landscape not only needs partly upwardly directed career ladders that tempt participants to repeat "successful" concepts and aesthetics, but must also always offer the possibility of breaking through the logic of progress, daring to do something new or even failing in experimentation.

A complete restructuring of the funding system, which is always under discussion, would not mean any improvement, but rather "filling new bottles with old wine". However, since this cannot be part of a serious discussion with Berlin's artists, improved financing *must* continue to be the focus of any discussion about reform! We agree with the Council for the Arts demand, which it already raised in its position paper "Kultur Macht Berlin" in 2011, that the cultural budget must be raised to at least 3% - in the longer term to 5% - of Berlin's overall budget, whereby this money flows primarily into the underfunded structures of the Berlin independent scene.

Working Group Recommendations for the Fördersystem (Support System) 2018

I - Entry-level support

"Nurturing" young talent is indispensable for a vital, constantly self-renewing genre of art. According to the experiences of recent years, the funds for start-up funding must be urgently increased in order to better assist the large number of applicants and to be able to differentiate the sums awarded. With the help of the start-up funding, young artists, crossover and returning artists should be able to overcome the hurdle of individual project funding: This requires a public artistic presentation in Berlin. In order to ensure that this is not developed on the basis of forced self-exploitation, the conditions for initial support must also be adapted.

Therefore, the proposal is that the initial funding be split into a 2-stage (level) model:

- The first application up to € 8,000 without public presentation, including open exchange formats, etc. are possible, and the grant is awarded as scholarship.
- Second application possible up to € 16,000, the introductory 2nd level funding includes a public presentation in Berlin and is awarded as small project funding, while further funds for co-financing from other funding systems are possible and desired. Additional funds will be used, for example, to provide a targeted exchange platform. The premiere must not take place in Berlin.
- The lower remuneration limit applies to both forms of application.
- The previous principle that there must be no prior Senate funding when awarding the introductory funding would have to be adapted for level 2 if it were to be converted into a two-stage (level) model.
- Returning artists who have not yet been included in initial funding must also be admitted for initial funding in accordance with criteria yet to be developed.

Currently, 5 scholarships are awarded in the field of dance. The total of € 40,000 for entry level grants must be at least tripled in view of the high number of qualified graduates in the HZT degree programs, and the uninterrupted growth from abroad plus the necessary consideration of a second level for transition to individual project funding.

Total dance requirement: € 120,000 (1st and 2nd level)

Additional dance requirement: € 80,000 (2nd level within the project funding)

(In the table of the Independent Art Coalition implicitly included in the entry level support need - levels 1 and 2.)

II - Individual project funding (Einzelprojektförderung)

An application for single project funding requires the applicant to provide as comprehensive and descriptive a project description as possible. For contemporary artists whose work begins with questions without already knowing the answers, i.e. who long before the beginning of the rehearsals still have no idea what the result will look like, this requirement is problematic. The guaranteed presence of at least 2 experienced and discourse-competent jurors in the jury plus one dancer/choreographer as an advisory board is therefore particularly important for dance. (See point VII). In individual project funding, projects ranging from small intimate presentations to large productions are applied for; the artists are either emerging from initial funding or are already successful in production and are also contenders for basic funding.

- Sufficient consideration must be given to both small and large formats in individual project funding; above all, there should be a permeability from below - at the entry level support level - as well as upwards - for basic support. If necessary, rules should be formulated.
- Each project is preceded by a research phase. To date, this has often occurred on an unpaid basis and only the pure production time is supported. We recommend that research activities be recognized as a general part of project funding and paid at least at the lower fee level and that this also be indicated accordingly in the information sheets.
- With the regulation that projects are only supported up to the premiere, the number of performances is strongly limited. In order to enable more performances and, accordingly, further development of the productions, it will be left up to the artists to apply for funding, either only up to the premiere or including the performances. The premiere must not take place in Berlin.
- We recommend 2 application deadlines per year for individual project funding in order to reduce the duration by the next application deadline in the event of non-funding. In accordance with the existing deadline of June 30, the second application deadline should be December 29/30, with the project starting the following year.
- Independently of the establishment of a second application deadline per year, doubling the number of sponsored dance projects should be possible in order to do justice to the wide spectrum of Berlin dance: In 2017 as a whole, 10 dance projects were approved which, within the framework of the overall funding of the performing arts (both in funding amount: € 351,000 of € 988,500 as well as in number of projects: 10 of 30) correspond to roughly one third as an average over one year, but 10 projects do not reflect the quality and diversity of dance by far. According to the jury's comments, only 17.5% of the projects submitted for 2016 could be considered due to the budget. For 2018, only 9 projects (15.8%) were approved, "with the number of eligible projects being several times higher".
- With this recommendation, we assume that the projects will continue to be funded according to the lower fee limit.

Total dance requirement within the single project

support of the performing arts and dance:

€ 700,000

Additional needs:

€ 350,000

(Part of the table of the Independent Art Coalition implicitly included in the requirement individual project funding – Haushaltstitel (budgetary title) 68610.)

III - Field funding - Micro funding for dance, choreographic practice and performance

As described above, hybrid formats have been created for quite some time in the fields of dance, choreographic practice and performance, breaking the logic of regular presentation in classical stage format in many ways. These often result from process and body-oriented practices and a discourse-oriented reflection of the choreography, the results of which are publicly presented in different formats and in different contexts and media. These formats include score-based improvisations, participatory settings, performative-discursive formats, permanent performances and happenings as well as variations and series of choreographic concerts. They are often characterized by the fact that no long-term rehearsal and development process in a theatrical setting is necessary, but that other spaces and other media are consciously explored in the artistic work. Spontaneous interventions between musicians and dancers or installation works in galleries and museums are also included, as are participatory constellations, whose "events" are only created in the process between performers and viewers. To date, there is no corresponding vehicle for funding for the variety of relatively small formats and developing work constellations that can currently be observed.

Therefore we recommend the establishment of the new vehicle of field funding - a micro-funding for the dance and performance sector in order to be able to react to its content and diversity within the decentralized network of the Berlin dance scene at short notice and with broad diversification.

- Funding is available for projects in the fields of dance, choreographic practice and performance that are aimed at formats beyond regular project funding or stage production. As a micro-funding instrument, the instrument also serves to make new works possible for those artists who (at times) want to evade a purposeful, classically oriented production logic, but still do not want to do without the exchange with and the presentation before an "audience".
- Professional artists from the fields of dance, choreographic practice and performance are eligible for funding whose projects can be realized within the framework of the above-mentioned budget, without self-exploitation. The aim here is to make it possible to detach oneself from all too anticipated and planned work processes, from short-term working constellations (for example in dialogue with artists working temporarily in Berlin) and to display unusual places or platforms (possibly with only minimum visibility).
- Due to the low funding amount, "Field Funding" is formally awarded as a scholarship of € 4,000, € 5,000 and € 6,000 due to the low funding.
- Application rounds should take place at least 3x/year, be decided at the latest 1 month after the submission deadline and be available in the 6 months after the funding decision.
- A 3-member committee of dance experts decides about funding, whereby at least 2 persons come from the art practice itself.

Total dance requirement: € 300,000 - new approach

IV- Basic support (Basisförderung) for dance (Dissolution of concept funding)

Currently, both venues and groups and individual artists from the performing arts and dance apply for basic funding. The result of this mix is that, on the one hand, a lack of transparency and competition from artists and venues exists and, on the other, the special need of dancers for continuous rehearsals is not met. According to the working practices in dance, we recommend:

- **Separate dance funding starting with the basic funding**
- Restructuring into 2 and 4-year basic funding for artists and groups, and
- 1, 2 and 4 year support for choreographic centers.

Continuous artistic work is currently not considered financially within the framework of the basic funding; support is primarily production-related. The individual choreographic language of each artist needs dancers and performers who also train in that style in the long term and acquire the respective physical (body) working practice; this in turn effects and makes an impression on the performers, so that a constant change of different movement practices is often difficult to achieve. In addition, choreographic development usually takes place in practical activities and not in the pre- conceptual development of pieces "at the desk". Dancers and performers are usually used as co-choreographers right from the outset in developing choreographic productions. In this respect, basic support funding for dance needs to have the option of retaining a group of performers in the long term. In order to enable and strengthen sustainable artistic development and ensemble work in dance, we recommend a differentiation and expansion of the basic support for dance creators:

a) **2-year basic funding**

- Development of at least one new production. The premiere must not take place in Berlin.
- Continuous support of the artistic team/ensemble over the duration of 2 years taking into account the lower fee limit, which creates sustainability by securing all production phases: research, production, resumption and or preparation of touring, if necessary further production
- Support within the framework of the basic support of the posts: artistic management, artistic teams, performer/dancers or dramaturgy, full-time or part-time technical management, rental of office and workspace.

b) **4-year basic funding**

- Development of at least 3 new productions. The premieres do not have to take place in Berlin.
- Application deadlines every 2 years, whereby the waiting period until the next application deadline is not as long due to the overlapping terms in the case of non-subsidy.
- Continuous support - if necessary not full-time - for artistic direction, management and the artistic team: The 4-year term creates sustainability with significantly higher planning capability by taking into account continuous research, production development, revivals, touring with a consistent, larger structure (artistic management, production, staff of performers/dancers or dramaturgy, office and rehearsal room, if necessary technology/warehouse etc.)

- The proof of audience and event numbers is not a criterion for successful artistic activity in groups, since this statistical recording is either performed by the organizers/cooperating venues or, in the case of cooperation with choreographic centers, other evaluation criteria must apply (see point V).

The full amount of the funds allocated to dance groups in the concept funding will flow into the 4-year basic funding, as well as shares from the existing basic support for performing arts. With a few exceptions, the current basic funding amounts do not differ significantly from higher individual project funding. In order to counteract this tendency and to enable serious continuity instead of concealed project funding, the creation of a sustainable basic funding model for dance also entails a significant increase in the existing approach. A numerical overview and example calculations can be found in Appendices 1-3 (pp. 19-21).

Total requirements for dance: 2.7 million euros for dance professionals and groups (without venues)

Additional requirements for dance: 1.8 million euros

V- 1, 2 and 4 year support of choreographic centers

Funding for research, production and presentation venues

In recent years, choreographic practice has given rise to numerous new, highly exciting but in some cases extremely tenuous locations and platforms with different aesthetic orientations and audiences. In order to provide these new spaces with a solid basis and to better equip existing presentation and production locations for dance in Berlin, specific support for the choreographic centers is required. This new support scheme, which will be awarded for a period of one, two or four years, is to be a separate vehicle with its own jury in addition to venue funding. The support of choreographic centers consists of the budgets for dance in the existing venue support and their increase for better equipment as well as a new subsidy of previously unsupported, artistically relevant choreographic centers in Berlin.

- Choreographic centers can apply for funding with a production or co-production budget for one-year, two-year and four-year periods.
- Within the framework of the funding of choreographic centers, particular attention is paid to places that experiment with forms of presentation other than classical stage production.
- Because production and presentation venues in contemporary dance often break up the logic of regular stage presentation and do not cooperate with larger institutions and institutions on the basis of audience and capacity utilization figures whose more classic presentation formats can be compared, the CiK accounting and management tool is no longer applicable to them – nor to artists. We therefore propose an alternative vehicle for evaluation of basic funding that is based less on quantity than on the following quality criteria corresponding to choreographic practice:
 - The ability to react to funding decisions at short notice (please also refer to field funding), spontaneous work constellations, aesthetic developments, unusual format ideas with corresponding spatial offers.

- The development of new integrative and transformative audience formats that also reflect the procedural character of dance productions in the area of audience development. These formats open new levels of perception to the audience and drive - viewed in the long term - the education of an audience regarding contemporary artistic practices.

The total amount for choreographic centers will be significantly increased in accordance with the lower fee limit to be observed and taking into account (co)production budgets to be allocated in the future. A numerical overview can be found in appendix 3.

Total need for choreographic centers: € 1.3 million

Additional need for dance positions within the current venue funding: € 800,000

VI Inventory optimization (for existing spaces) and rental means for new spaces

On the one hand, inventory optimization serves to support existing workspace providers. The aim of the subsidy is that they can offer their spaces at affordable prices (even for artists without funding). On the other hand, rental support is also provided in a proportionate framework when creating new spaces in order to adapt the space rental prices to the artists' opportunities.

By means of the subsidies, maximum rents for unfunded, project-funded and institutionally funded users of spaces are to be determined for both existing workspace providers and for new workspaces. In addition, clear boundaries must be established to prevent double funding for artists who have already received funding. In principle, funded artists and groups should also benefit from rent subsidies for rehearsal spaces and the burden of infrastructure costs on artistic funding budgets should be kept to a minimum.

- Inventory optimization can be granted to workspace providers, dance groups or individuals from the field of art production who own a space intended for artistic production in the field of dance/performance.
- Portfolio optimization does not serve to operate a venue, but public showings are possible.
- The production spaces can:
 - be assigned to artists for project development or residencies by the requesting workspace providers independently of their own programmatic/aesthetic guidelines
 - be intended for the regular offer of professional dance trainings.

The further development of the above-mentioned guidelines for funding of workspaces is the responsibility of the Dance coordinator and the Workspaces working group.

VII– Co-financing fund (Kofinanzierungsfonds)

See LAFT Berlin recommendations

Additional need for all sectors according to the table of the Independent Art Coalition: € 300,000

VIII– Funding for presentation of existing work (Wiederaufnahmeförderung)

The Funding for presentation of existing work has proved to be a necessary and useful instrument. The minimum fee limit (Honoraruntergrenze) must also be taken into account in this vehicle. So that larger productions can also benefit, we recommend cancelling the upper limit of € 20,000. An increase in resumption funding will therefore become unavoidable.

Additional need for all sectors according to the table of the Independent Art Coalition: € 800,000

IX Funding for touring/international cultural exchange

The topic of tour grants (travel, transport and accommodation costs for international guest performances) is of great importance for tour activity and thus international networking of artists. On the national level, the National Performance Network (NPN) is doing exemplary work. Germany has an immense deficit in the international sector: In many other countries, the presenters /inviting institutions usually pay the fees, while the company receives travel grants from its home country. For example, the grants made by Pro Helvetia in Switzerland or in countries such as Belgium, Canada or France can serve as a model here.

Exchange with venues, festivals and artists from other countries is not only urgently necessary for artistic development, but also allows artists to increase their visibility - and thus increase the profile of the city of Berlin - in finding co-production partners for upcoming projects and in achieving a better exploitation of their productions. At present, invitations from attractive multipliers and organizers to other countries cannot be accepted because travel costs are lacking. Since Berlin should be interested in the international "export" of its artistic productions, the "international cultural exchange/travel grants for foreign projects" vehicle would have to be broadly increased and allow for greater flexibility in the application process.

Additional demand for all areas according to the table of the Independent Art Coalition: € 2 million

X– Juries

X. 1 Basics

- In principle, at least 2 representatives of each genre and 1 artist of each genre as consultant without a mandate should be represented on a mixed jury.
- The right of the associations of the different sections to propose members of the jury should be transformed into a binding right to have a say in the composition of the juries.
- Overloading and underfunding of the juries often lead to a lack of transparency and feedback from the jury towards artists. By compensating jury members' additional efforts in terms of time and expense, communication could be significantly improved.
- In order to ensure continuity in the jury, the appointments of the jury members should be alternated.

X. 2 Genre-specific Dance/Performance juries for individual funding schemes

The areas of dance, performance and theatre are often seen closely together and the bundling of all three art genres in terms of their structures or support schemes seems increasingly attractive from a pragmatic or administrative point of view. Apart from the substantive objections that could be raised but which cannot be explained here, the structural differences also speak against a unification of the funding structures for dance/performance and the performing arts, since there are no possibilities of anchoring dance and performance beyond the funding area of the General Instructions (Allgemeinen Anweisungen) as described above.

In order to take this essential structural difference into account and to strengthen the dance and performance sector in a different way, we recommend the

establishment of extra juries for dance/performance for the following support schemes, including:

- Field funding/ flexible research scholarships/Dance & Performance
- 2 and 4-year basic funding/Dance & Performance
- Funding for choreographic centers (1 year, 2 year, 4 year duration)

Reasons:

- Content/qualitative: Dance experts can evaluate the incoming applications more reliably with a view to a conceptual dance funding that takes into account the entire development of the field.
- The artists are free to choose the context in which they want to situate themselves and the field in which they apply (theatre or dance).
- The conceptual and aesthetic imprints in dance are already extremely diverse in their own field. The spectrum reflected in choreography comprises extremely different discourses, styles, practices and concepts of both personal and external disciplines, which require several differentiated ranges of expertise from the different fields.
- There is a clearer delimitation of the "field" to be known, and the competence requirement for jury members must be described more clearly.
- The current model is already a "category jury", but each category has only one representative, which prevents diversity and overburdens jury members quantitatively.
- The number of applications/groups to be screened will become clearer for the jury (or juries).

X.3 Personal project presentation as part of the selection process

The jury is currently deciding on the basis of written applications. Requests in the event of ambiguities in application formulation or in questions are not practiced. For those who create dance and performance, it's a special hurdle to anticipate in writing what can only come to life in the studio or on stage.

- The possibility should therefore be created so that the jury may, if necessary (when needing further explanation of an application, problems making decisions due to applications of equal quality) make use of a personal project presentation, either in the form of discussions or as a short project presentation.

OR

- A second option would be to introduce short applications only, whereby after a first selection round, the invitation to the studio occurs for the concept presentation.

Such a form of selection procedure that's much more appropriate to dance practice could also be better practiced with a jury that is solely responsible for the dance and performance sector.

X.4 Jury members from the artistic field

- For the selection of the jury members, competence should be considered more important than "non-involvement". People who work in the artistic field have great competence, because they have:
 - Familiarity with production processes, financial plans, etc.
 - Broad knowledge of the scene through mutual visits to performances
 - A reference framework and comparative figures through knowledge of the (inter)national scene

This proposal is based on international models (France, Canada, Switzerland) and other art disciplines (visual arts, new music), where juries from the artistic field work successfully.

- Both areas - Production and Reception - should be represented in a jury.
Production: artists, organizers, producers, dramaturgs;
Reception: Journalists, scientists, if necessary, also public representatives.
- Another suggestion is the appointment of external artists, producers, organizers (e.g., from HH, FF, BS, Han., etc.) to the jury. Good knowledge of the Berlin scene is available among actively travelling foreign colleagues and their unbiased objective view can prove beneficial.
- In the case of presenters, we recommend limiting the number to a maximum of one per jury. Too much presence of presenters on the jury could lead to a one-sided concentration of power.
- In the event - due to the participation of persons from the artistic field in the jury - that a conflict of interests exists, the member of the jury concerned must be excluded from the decision on an application (e.g., by leaving the room when the matter is being discussed. This is a common practice in corresponding juries of other countries/other sectors).
- A conflict of interest exists if the jury member
 - is the applicant himself or herself
 - is related/related by marriage to the applicant or to relevant project participants
 - may personally benefit financially through approval of the application (project participation, co-producer, etc.)
 - professional dependence of applicants exists (as an employee, committee member, etc.)
 - another form of bias/personal reasons exist (this can only be explained by the individual, no "external" assessment is possible)

XI - Simplification of the application and accounting processes

XI.1 Simplified application process

Proposals	What is required?
It is not necessary to specify the amount of funding when listing previous funding applications.	Modification of the corresponding wording in the tender(s).
Standardization of applications (regarding deadlines and form) in the districts (Bezirken) and the state of Berlin, if possible also in the Hauptstadtkulturfonds.	The administration speaks to district representatives about alignment. Conversation with HKF.

XI.2 Adjustment of the annuality to seasonal runs and period of use

Current situation: The annuality of funding includes considerable complications for both administration and applicants. Postponements of projects into the following calendar year are only possible in exceptional cases. Transferability of funds to the following calendar year, as with the Hauptstadtkulturfonds, is only possible if these are deducted in the following year (which means a loss of funds).

Alternatively, the fiscal year could be aligned with the seasonal runs (example: Hamburg). What is needed above all is greater flexibility for the period during which funds are used.

If the annuality has changed, more frequent call and submission dates for project funding and scholarships are also possible as with the HKF, e.g., semi-annually, and coordinated with the latter.

XI.3 Simplification of accounting

Proposals	What is required?
Fixed-amount financing (instead of current shortfall financing).	The test group/budget unit (Prüfgruppe) must be convinced.
Funding in the order of up to € 25,000 generally awarded as grants; grants should not require proof of use	Modification of the tender.
No submission of receipts/documents (these will only be kept in case of verification, e.g., in the case of a claim, for example, as in Switzerland). In the case of venue and basic sponsorships, in-house inspections are conducted on site. A review of the accounting documents in a personal appointment with the recipient of the grant and administration saves tedious correspondence	Budget unit must be persuaded
Long-term: Standardization of accounting (federal, state, municipality, fund, public foundations)	Policy initiative

XI.4 Practical knowledge within the administration

Usually the members of the control group (Prüfgruppe) have little knowledge of artistic processes and the conditions of free artistic work. More information/knowledge could avoid misunderstandings regarding billing and time-consuming correspondence to answer detailed questions.

One idea that had already emerged in 2008 as part of the funding reform debate, but which is still topical and charming, would be internships by members of the control group in cultural institutions. TanzRaumBerlin and Tanzbüro Berlin offer information discussions to advance the approach to practice.

XI.5 Internationality of the artists working in Berlin

In view of the international nature of the dance scene, it is desirable that information on the application is at least also available in English and that it is at least partly possible to submit an application in English. The proposal is:

- Short form of the project description and application form in German
- CV/biographical information and detailed project description can also be submitted in English, if necessary. This requires that the jury members have a good command of English.

OR

The entire application (except the form, if legally necessary) can be submitted in English. This requires that the jury members have a good command of English.

XII. Mediation

XII.1 Dance mediation

The topic is to be differentiated into subject-specific mediation within the industry (art scene) and mediation to the audience/the public. Mediation is here considered a "building block" of the infrastructure for dance, which - just as workspaces and financial means for art production do - represents a factor that influences the dance landscape and can be the subject of funding. Suitable instruments have yet to be developed.

- Mediation should be included in the financial plan if a clear concept or concrete cooperation of mediators is given.

XII.2 Documentation

An irreplaceable moment of direct artistic funding is the ongoing, filmed documentation of all important productions emerging in Berlin, as developed by the Mime Centrum and currently continued by TanzForumBerlin and realized as a year-round working process.

Documentation is mandatory for promoting and selling guest performances and for future funding applications. Mediation and archiving includes an inherent, not-to-be-underestimated benefit as a source of information for research/dance studies, journalists, students and dramaturgs.

XIII - Festivals as a form of presentation

The festival format provides an "infrastructure framework" that presents and features artists on a rotating basis. Festivals or thematic series have been supported since 2016 through cross-discipline funding for artistic and cultural projects (City Tax Fund). This met a great need, and not exclusively with respect to the dance and performance scene.

Festivals play a valuable role for the entire scene:

- Support for artistic exchanges/meetings
- Intercultural dialogues
- Increasing the profile of dance
- Supporting the distribution of dance productions
- Focusing on specific topics
- Bringing in new audiences, e.g., through the possibility of mediation events

XIII.1 Feedback on funding practice in the context of interdisciplinary funding for artistic and cultural projects:

Especially when it comes to dance, the profile of the funding vehicle proves to be difficult and not adequately applicable, which is why a readjustment is urgently necessary:

- 2/3 of the funds made available are earmarked for the funding and support of short series/series/festivals by non-institutional applicants: Without institutional anchoring, however, the complex organization/implementation of serial formats will require a particular willingness to take risks.
- 1/3 of the funds made available are earmarked for funding individual projects by institutional applicants: Since institutional funding in dance - with a share of only 4% of the total budget for stage/dance - almost exclusively revolves around companies, the desired goal of cooperation with independent artists is almost impossible here.

XIV - OPEN OR FORWARD-LOOKING QUESTIONS

The support system should remain flexible and be able to react to changes in the artistic landscape. In the national context, the demand for the abolition of the tax on foreigners (or at least a significant increase in exemptions) must be considered. Dance companies or productions often have international casts; for freelance groups/choreographers, having to pay high foreign taxes means painful cuts in limited production budgets and thus a restriction of and imposition on their artistic work. An exemption from this hardship would provide considerable and meaningful relief and would put an end to the absurd process of public subsidies being returned to the state in the form of taxes on foreigners.

APPENDIX 1

Calculation of Basic Support/Funding for Dance

	Currently	From 2019
Venues		
ada Studio	€ 79,300.00	
Dock 11	€ 200,000.00	
Tanzfabrik Berlin	€ 200,000.00	
	€ 479,300.00	>> changes into "pot" for choreographic centers
	Currently	From 2019
Artists (currently basic funding)		Model: Tripling
Laurent Chétouane	€ 70,000.00	€ 210,000.00
Christina Ciupke	€ 61,240.00	€ 183,720.00
Laborgras	€ 65,000.00	€ 195,000.00
Public in Private	€ 61,550.00	€ 184,650.00
Wilhelm Groener	€ 70,000.00	€ 210,000.00
Christoph Winkler	€ 104,000.00	€ 312,000.00
Tanzcompagnie Rubato	€ 80,000.00	€ 240,000.00
Kat Vålastur	€ 50,000.00	€ 150,000.00
Isabelle Schad	€ 55,000.00	€ 165,000.00
	€ 616,790.00	€ 1,850,370.00
		>> see note 1)
Artists (current concept funding)		
Constanza Macras	€ 280,000.00	€ 400,000.00
	€ 280,000.00	€ 400,000.00
3 additional new groups from 2019		
		€ 150,000.00
		€ 150,000.00
		€ 150,000.00
		€ 450,000.00
Totals	€ 896,790.00	€ 2,700,370.00

1) This sum divided by the currently 9 beneficiaries results in an average value of € 205,000, which in turn correlates with the invoice from Appendix 2: Financing of an exemplary ensemble with artistic direction and 5 full and part-time dancers with 1 new production + 1 renewal (Wiederaufnahme). In the case of 2 premieres, this sum would increase (see Appendix 3). The only indication here is the honorarium (basic fee) lower limit (Honoraruntergrenze), which is why totals could be higher or for smaller collectives be similar!

APPENDIX 2

Sample Financing Plan_ Base 1 (1 project + renewal)

A	EXPENDITURES	Direct costs		Year 1		Year 2	
			Number	Costs	Number	Costs	
1	Personnel expenses						
1.1	Artist fees (monthly fee)			€ 130,000.00		€ 112,500.00	
1.1.1	Artistic direction	€ 2,500.00	12	€ 30,000.00	12	€ 30,000.00	
1.1.2	Dramaturgy (50%)	€1,250.00	12	€ 15,000.00	6	€ 7,500.00	
1.1.3	Performance/Training (50%)	€1,250.00	12	€ 15,000.00	12	€ 15,000.00	
1.1.4	Performance/Training (50%)	€1,250.00	12	€ 15,000.00	12	€ 15,000.00	
1.1.5	Performance/Training (50%)	€1,250.00	12	€ 15,000.00	12	€ 15,000.00	
1.1.6	Performance/Training (50%)	€1,250.00	12	€ 15,000.00	12	€ 15,000.00	
1.1.7	Performance/Training (50%)	€1,250.00	12	€ 15,000.00	12	€ 15,000.00	
1.1.8	Space architecture and costumes	€ 2,500.00	4	€ 10,000.00			
1.2	Evening fees (Production & WA)			€ 4,500.00		€ 4,500.00	
1.2.1		€ 150.00	6	€ 900.00	6	€ 900.00	
1.2.2		€ 150.00	6	€ 900.00	6	€ 900.00	
1.2.3		€ 150.00	6	€ 900.00	6	€ 900.00	
1.2.4		€ 150.00	6	€ 900.00	6	€ 900.00	
1.2.5		€ 150.00	6	€ 900.00	6	€ 900.00	
1.3.	Production fees			€ 64,500.00		€ 53,250.00	
1.3.1	Technical management, light/sound	€ 2,500.00	4	€ 10,000.00	1	€ 2,500.00	
1.3.2	Technical Services		Flat fee	€ 1,000.00	Flat fee	€ 1,000.00	
1.3.3	Production Management/Accounting	€ 2,500.00	12	€ 30,000.00	12	€ 30,000.00	
1.3.6	Tour management	€ 2,500.00	3	€ 7,500.00	5	€ 12,500.00	
1.3.8	Graphics		Flat fee	€ 3,000.00	Flat fee	€ 1,500.00	
1.3.9	Translation		Flat fee	€ 1,000.00	Flat fee	€ 500.00	
1.3.10	Press/Public Relations:	€ 2,500.00	4	€ 10,000.00	2	€ 5,000.00	
1.3.11	Video documentation		Flat fee	€ 1,500.00			
1.3.12	Photos		Flat fee	€ 500.00	Flat fee	€ 250.00	
2	Non-recurring material costs						
2.1	Equipment and stage design			€ 8,000.00			
2.1.1	Material and production stage/costumes			€ 6,000.00			
2.1.2	Technical equipment			€ 2,000.00			
2.2	Research trips			€ 4,500.00			
2.2.1	Travel research			€ 2,000.00			
2.2.2	Accommodation			€ 2,000.00			
2.2.3	Expenses			€ 500.00			
2.3	Advertising expenses (Production & WA)			€ 6,000.00		€ 5,500.00	
2.3.1	Advertising/printing/distribution			€ 5,000.00		€ 5,000.00	
2.3.2	Website			€ 1,000.00		€ 500.00	
2.4	Other			€ 10,820.00		€ 10,820.00	
2.4.1	Trial space rent (divided with another company)			€ 6,000.00		€ 6,000.00	
2.4.2	Office rent (à 360)			€ 4,320.00		€ 4,320.00	
2.4.3	ongoing office costs			€ 500.00		€ 500.00	
2.5	KSK Germany (4.8%)			€ 7,152.00		€ 5,964.00	
B	Revenue						
1	District grants			€ 5,000.00			
2	Foundation grants			€ 20,000.00			
3	Admissions/revenues	€ 1,000.00	6	€ 6,000.00	6	€ 6,000.00	
Overall calculation							
			Average		Year 1		Year 2
	Total costs		€ 226,003.00		€ 253,972.00		€ 198,034.00
	Total revenues		€ 18,500.00		€ 31,000.00		€ 6,000.00
	Difference revenues/expenses		€ -207,503.00		€ -222,972.00		€ -192,034.00

APPENDIX 3

Sample Financing Plan_ Base 2 (2 new productions)

		Direct costs		Year 1		Year 2	
			Number	Costs	Number	Costs	
A	EXPENDITURES						
1	Personnel expenses						
1.1	Artist fees (monthly fee)			€ 130,000.00			€ 122,500.00
1.1.1	Artistic direction	€ 2,500.00	12	€ 30,000.00	12	€ 30,000.00	
1.1.2	Dramaturgy (50%)	€1,250.00	12	€ 15,000.00	6	€ 7,500.00	
1.1.3	Performance/Training (50%)	€1,250.00	12	€ 15,000.00	12	€ 15,000.00	
1.1.4	Performance/Training (50%)	€1,250.00	12	€ 15,000.00	12	€ 15,000.00	
1.1.5	Performance/Training (50%)	€1,250.00	12	€ 15,000.00	12	€ 15,000.00	
1.1.6	Performance/Training (50%)	€1,250.00	12	€ 15,000.00	12	€ 15,000.00	
1.1.7	Performance/Training (50%)	€1,250.00	12	€ 15,000.00	12	€ 15,000.00	
1.1.8	Space architecture and costumes	€ 2,500.00	4	€ 10,000.00	4	€ 10,000.00	
1.2	Evening fees (Production & WA)			€ 4,500.00			€ 4,500.00
1.2.1		€ 150.00	6	€ 900.00	6	€ 900.00	
1.2.2		€ 150.00	6	€ 900.00	6	€ 900.00	
1.2.3		€ 150.00	6	€ 900.00	6	€ 900.00	
1.2.4		€ 150.00	6	€ 900.00	6	€ 900.00	
1.2.5		€ 150.00	6	€ 900.00	6	€ 900.00	
1.3.	Production fees			€ 67,000.00			€ 72,000.00
1.3.1	Technical management, light/sound design	€ 2,500.00	4	€ 10,000.00	4	€ 10,000.00	
1.3.2	Technical Services		Flat fee	€ 1,000.00	Flat fee	€ 1,000.00	
1.3.3	Production Management/Accounting	€ 2,500.00	12	€ 30,000.00	12	€ 30,000.00	
1.3.6	Tour management	€ 2,500.00	4	€ 10,000.00	6	€ 15,000.00	
1.3.8	Graphics		Flat fee	€ 3,000.00	Flat fee	€ 3,000.00	
1.3.9	Translation		Flat fee	€ 1,000.00	Flat fee	€ 1,000.00	
1.3.10	Press/Public Relations:	€ 2,500.00	4	€ 10,000.00	4	€ 10,000.00	
1.3.11	Video documentation		Flat fee	€ 1,500.00	Flat fee	€ 1,500.00	
1.3.12	Photos		Flat fee	€ 500.00	Flat fee	€ 500.00	
2	Non-recurring material costs						
2.1	Equipment and stage design			€ 8,000.00			€ 8,000.00
2.1.1	Material and production stage/costumes			€ 6,000.00			€ 6,000.00
2.1.2	Technical equipment			€ 2,000.00			€ 2,000.00
2.2	Research trips			€ 4,500.00			€ 4,500.00
2.2.1	Travel research			€ 2,000.00			€ 2,000.00
2.2.2	Accommodation			€ 2,000.00			€ 2,000.00
2.2.3	Expenses			€ 500.00			€ 500.00
2.3	Advertising expenses (Production & WA)			€ 6,000.00			€ 6,000.00
2.3.1	Advertising/printing/distribution			€ 5,000.00			€ 5,000.00
2.3.2	Website			€ 1,000.00			€ 1,000.00
2.4	Other			€ 10,820.00			€ 10,820.00
2.4.1	Practice space rent (split with another company)			€ 6,000.00			€ 6,000.00
2.4.2	Office rent (à 360)			€ 4,320.00			€ 4,320.00
2.4.3	ongoing office costs			€ 500.00			€ 500.00
2.5	KSK Germany (4.8%)			€ 7,152.00			€ 6,792.00
B	Revenue						
1	District grants			€ 5,000.00			
2	Foundation grants			€ 20,000.00			
3	Admissions/revenues	€ 1,000.00	6	€ 6,000.00	6	€ 6,000.00	
Overall calculation							
		Average		Year 1		Year 2	
Total costs		€ 255,042.00		€ 256,472.00		€ 253,612.00	
Total revenues		€ 18,500.00		€ 31,000.00		€ 6,000.00	
Difference revenues/expenses		- € 236,542.00		- € 225,472.00		- € 247,612.00	

Budget - Choreographic Centers

Locations

Current 2-year funding of venues

	2017	2018
ada Studio	79,300.00	€79,300.00
Dock 11	200,000.00	€200,000.00
Tanzfabrik e.V.	€200,000.00	€200,000.00
Sums	479,300.00	479,300.00

Future Choreographic Centers

incl. production budget

	2019	2020
ada Studio	€ 80,000.00	€ 80,000.00
Dock 11	€ 215.000.00	€ 215.000.00
Tanzfabrik e.V.	€ 215.000.00	€ 215.000.00
At least 6 further choreographic centers (e.g. Tatwerk Berlin, Milchhof, Uferstudios, Lake Studios Berlin, Agora, Deck5, Flutgraben...)	€ 360,000.00	€ 360,000.00
Production budget for all locations: approx. 50% of infrastructure costs	€ 435,000.00	€ 435,000.00
Totals	€ 1,305,000.00	€ 1,305,000.00